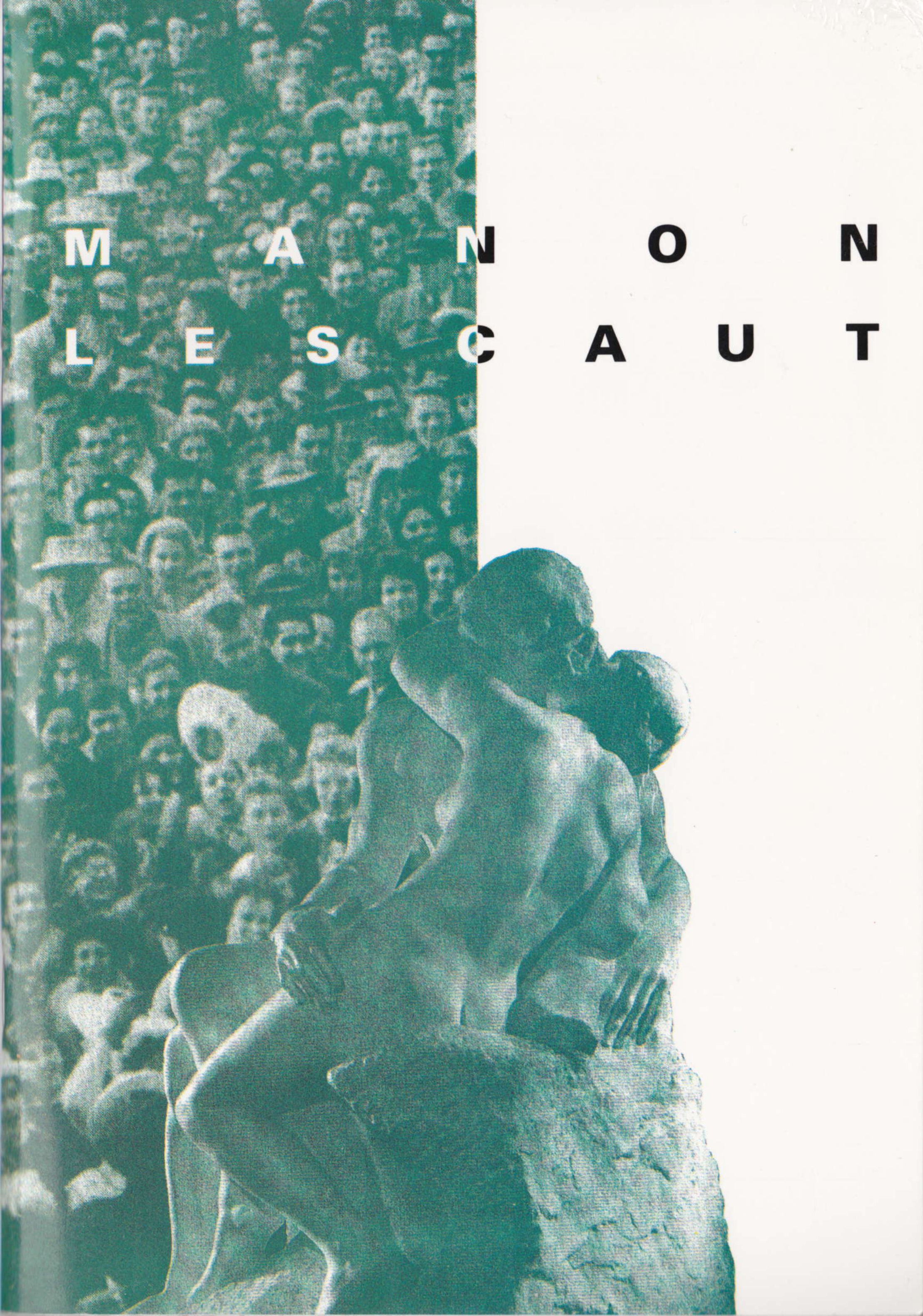
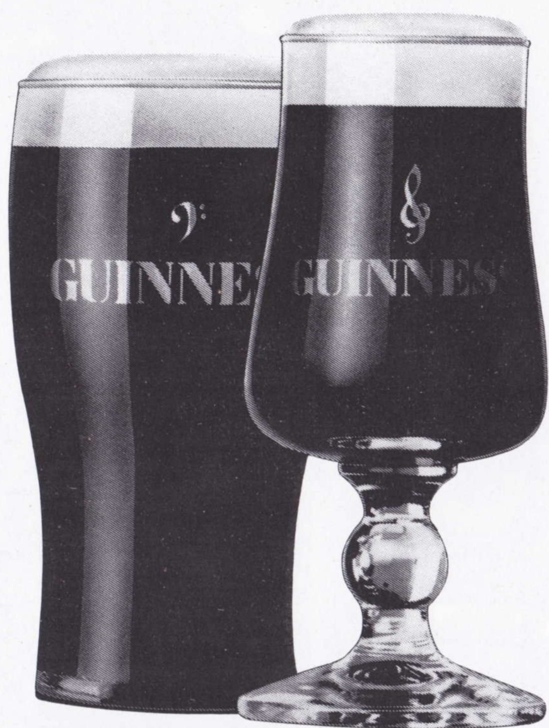

MANON
LESCAUT


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presents

MANON LESCAUT

Opera in four acts
Sung in Italian

Music Giacomo Puccini

Libretto Praga, Oliva, Ricordi and Illica

Conductor Marco Guidarini

Director Stephen Daldry

Designer Ian MacNeil

Movement Director Sean Walsh

Lighting Designer Rick Fisher

Dramaturg Meredith Oakes

DGOS Chorus
Chorus Master Jonathan Webb

National Symphony Orchestra
by kind permission of the RTE Authority

7, 9, 11, 13 April 1991

There will be one interval after Act II



Poster and programme cover design by Ian MacDonald Armstrong



Giacomo Puccini (1858-1924).

CAST

Edmondo	Paul Harrhy
Hotel Innkeeper	Paul McNamara
Chevalier des Grieux	Stefano Algieri
Lescaut	Paul Parfitt
Manon Lescaut	Alison Pearce
Geronte di Ravoir	Tom Haenen
Singer	Frances McCafferty
Dancing Master	Robert Crowe
Orderly	James Nelson
Sergeant	Paul McNamara
Captain	Graham Webber

Assistant Director	Kevin Knight
Assistant Designer	Tim Sykes
Repetiteur	Timothy Lole
Stage Manager	Nóra Ní Cósgraigh
Assistant Stage Manager	Micil Ryan



L'Abbé Prévost (1697-1763).

SYNOPSIS

ACT I
Amiens, 1938, a summer evening.
Students arrive for a night out. Led by Edmondo, they flirt with the girls coming home from work. Des Grieux tries to make his way upstairs to his digs, heckled by his fellow-students who accuse him of being in ove. He replies that 'this tragedy, or rather comedy' has not happened to him yet, and asks the local girls which one of them he will fall in love with (*Tra voi belle . . .*).

A train brings well dressed visitors. One, a powerful official, is interested in a young woman travelling with her brother. The two men book into the hotel while she waits outside. Des Grieux asks her name, and she tells him that she is Manon Lescaut and that her brother calls her inside, but she agrees to meet des Grieux later, when it is dark.

Alone, des Grieux sings that he has never seen a woman like this one and that he loves her (*Donna non vidi mai . . .*). The other students, who have been watching tease him and he escapes to his room. They ask the local girls to bring them luck as they play cards. Meanwhile Lescaut, Manon's brother, is encouraging the official, Geronte di Ravoir, to pity his unfortunate sister who must take the veil. Geronte invites him to supper, then leaves. Lescaut, trying to win money from the students at cards, does not notice Geronte arrainging with the landlord for a fast car to take himself and Manon to Paris in an hour. Edmondo overhears and warns des Grieux.

When Manon comes to meet des Grieux, he tells her he loves her, and explains that she is in danger from Geronte. The students, alerted by Edmondo, are getting Lescaut drunk. Des Grieux persuades Manon to run away with him. They escape with Edmondo's assistance. When Geronte appears, ready to abduct Manon, Edmondo points out that she has already left with des Grieux.

Geronte rages at Lescaut, who replies that there is no need to pursue the couple. They will certainly go to Paris, because Manon likes the bright lights. Soon, tired of being penniless, she will welcome Geronte as a father. The students sing rudely about a drink that is suddenly removed from thirsty lips.

Pause *during which the audience is asked to remain seated*

ACT II
Paris during the occupation.
Geronte is more powerful than ever and Manon is his mistress. Lescaut pays a morning visit to his sister and congratulates her on having exchanged an impoverished life with des Grieux for her recent splendour. She confesses that she finds Geronte's luxury cold *(Il quelle trine morbide . . .)*. Lescaut tells her that des Grieux, knowing he will need money to win Manon back, has become a gambler. Taught by Lescaut how to cheat, he is doing well. Manon longs to see him. A distinguished singer arrives, hired by Geronte to serenade Manon.

Lescaut leaves as Geronte comes in with a cameraman and technicians, ready to make a short film starring Manon *(L'ora, o Tirsi . . .)*. A number of guests enjoy the spectacle. Geronte and his friends set off for a fashionable cafe where Manon is to join them. She is changing when des Grieux comes in. He abuses her and she asks his forgiveness, saying she loves him. He is unable to resist.

Geronte, returning unexpectedly, takes in the situation with surprising calm. When he leaves, Manon rejoices while des Grieux anxiously urges her to come away with him. The regret she expresses at leaving such wealth drives des Grieux to a fresh outburst of despair *(Ah, Manon, mi tradisce . . .)*. As she swears to be different from now on, Lescaut arrives, out of breath. A friend at the barracks has told him that Geronte is

bringing soldiers to arrest Manon as a social deviant. Des Grieux curses while Manon tries to collect what treasures she can. Des Grieux is shocked again by her materialism. Lescaut beseeches the couple to hurry. It is too late; the house is surrounded. Geronte presides over Manon's arrest while Lescaut restrains des Grieux, reminding him that he needs to stay free so that he can rescue her.

INTERVAL

INTERMEZZO
France during the occupation.
Manon is committed to a secure hospital for women.

ACT III
Dawn breaks as Lescaut and des Grieux wait at the hospital to free Manon. Lescaut has bribed one of the guards and organized armed support. Des Grieux locates Manon, who is overwhelmed to find that he still loves her. An orderly passes, singing about a king who gave his beloved jewels and a husband, and won her heart. When he is gone, des Grieux explains to Manon how they are to escape. She is terrified but agrees.

A disturbance is heard and a shot is fired. In the confusion, Lescaut rushes in; his plan has failed, and des Grieux must leave. Des Grieux refuses. Soldiers and hospital staff are everywhere. Onlookers speculate about what has happened. The excitement is soon forgotten as the soldiers and doctors proceed with the morning's planned shipment of women to an unknown destination. They have been told they are going to America. One by one they are called and processed. The watching crowd, which regards them as misfits and undersirables, comments unsympathetically on their appearance. Meanwhile Lescaut plays on the sympathy of a group of orderlies, expalining that des Grieux, hiding by Manon's bed, is her husband, and that she was taken away from him by a rich man, then discarded.

When it is time for Manon to go with the other women, Des Grieux tries to protect her then, realizing the situation is hopeless, begs to go with her *(Pazzo son . . .)*. At the last moment, the officer in charge consents.

Pause *during which the audience is asked to remain seated.*

ACT IV
A ravaged landscape at the end of the way. Manon and des Grieux, broken in health, are trying to walk to a place of safety. Manon collapses in a fever. Des Grieux prays desperately. Manon asks Des Grieux to go on in search of shelter. As he leaves, she faints. Waking to find herself alone, she sings of her fear, her past, and her approaching death *(Sola, perduta, abbandonata . . .)*. Des Greiux returns, having found nothing. He tries to reawaken her will to live, but she embraces him for the last time, dying on the words, 'My love will never die. . '.



NOTES

Italian boys of Puccini's generation all studied the classics, and his operas are a modern response to the tragedies of the Greeks. Death is reached through inexorable anguish. The process is severly traditional even if the circumstances are not. However, there are no hostile gods; nor are there tragic flaws in the Shakespearean sense. *Manon Lescaut,* Puccini's first really successful, characteristic opera, defines the new disaster area where he was to remain for most of his creative life. He chose the perfect heroine for the purpose, and was well aware of her significance. He wrote to his publisher that 'Manon is a heroine I believe in and therefore she cannot fail to win the hearts of the public'.

In the Abbé Prévost's novel, the unreliable Manon is seen always through the infatuated eyes of des Grieux, who tells the story in the first person. In Puccini's opera she sings for herself, passionately and confidingly; but this does not make her character any more consistent than it is in the novel. What she sings carries us with her, even though we can see that it does not correspond very well with the way she behaves. The whole audience becomes des Grieux, excited by her ingenuous availability, baffled by her simultaneous refusal to keep faith. Des Grieux cannot control her. The experiences he has with her are so intense that they seem to have eternal significance for him, yet he can't make them last.

Their love is defined from the start as being unequal. Des Grieux is first attracted by her melancholy. When he tells her he loves her, in Act I, her reply is quite self-absorbed: 'I am just a poor girl, no light of beauty on my face; sadness rules my fate'. His declaration dissolves into an irresistible chain of shared sighs and tears. It is as if he has been waiting for this sadness all his life. Manon's underlying indifference is demonstrated not only by the fact that she leaves him before Act II, but also by the facility with which she pours out affectionate words when he finds her again. Once glimpsed, this indifference remains constant in their relationship. The more she protests her love as the story unfolds, the greater the fear of separation experienced by des Grieux. First established psychologically, his Pavlovian dilemma next moves into the sphere of concrete events: Manon is shut away in prison; she is about to be transported out of his reach; and in Act IV, when her love seems unmistakeable, she dies. She is not a tragic heroine in the traditional sense, because it is the suffering of des Grieux, not hers, that we hear most about. She is part of a tragic complex, a mutual slide into destruction; *Othello* has a similar pattern.

The kind of love that Puccini sets out to evoke recalls what Proust wrote about the changing face of Albertine. Each time Albertine's lover caught sight of her she looked different, and this difference was both a betrayal and a challenge to be overcome. Proust described the dream world of the individual constantly trying to assimilate and master the obstinate world outside, so that wishes could be fulfilled with blissful ease and the drudgery of consciousness could be laid aside. The end was always failure: love was an image of the whole of life, an individual's experiment with reality ending in death. Puccini made Proust's perennial death struggle into the tragic drive that powered his operas. The inherent inability of souls to recreate the world in their own image became his 20th-century version of the hatred of the gods.

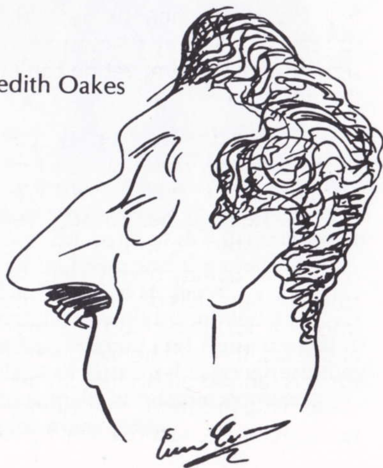
In *Manon Lescaut,* as in *Butterfly* or *Tosca,* Puccini offers no way out; des Grieux is not redeemed by his experience but comes away with nothing. Perhaps it is this bleak Latin pessimism, as much as his nerve-wrenching, opportunistic theatricality, that has caused so many people to

dismiss Puccini's work as cheap. We are more comfortable with the Germanic pattern of love, death and spiritual transfiguration established by Goethe and carried on through the music of Schubert, Beethoven, Wagner and Mahler. We are reluctant to go into Puccini's emotional laboratory and we don't want him to be proved right; but the sensuous and technical beauty of his music, which glows with the hopeless courage of a living thing, draws us into the struggle every time. His purpose could not be more ancient or traditional: it is the purging of emotion through pity and terror.

Musically, *Manon Lescaut* is the richest and most generous Puccini opera. Its story is disjunct but its emotional journey is direct. Any staging must try to attain, within the obstacle course of the plot, an emotional intensity worthy of the music and of the central idea. There is something expressionist about the elevation of personal, sexual disaster into a major artistic event. Puccini's attention does not stray into political or family matters; the stage is left bare for one or two exposed souls whose suffering distorts their outline and pushes them to vocal extremes. There are crowd scenes, but they are tableaux. The personal, Freudian atmosphere is accentuated by the fact that in Puccini it is women and victims who die, not kings and heroes.

Yet he returned repeatedly in his operas to a particular social flavour. Political despotism, imperialist takeover, the rich abusing their power over the poor: these were the situations that helped him to show individuals at their most vulnerable, with terror just around the corner. He presented power as inherently bad: a systematized, corrupt fossilization of dimly remembered spontaneity. There is no sharp contradiction between his lovers and his villains; they are all part of a pathetic continuum of unfulfilled need. The first generous flowering of response to the outside world spirals down into egomania; his characters are trapped inside themselves. Villainy occurs at the far end of the scale, where need becomes violent and tyrannical, forgetting its origins in love and creating a social hothouse of rapid decay.

The elements of shock and fear that were part of Puccini's working method need constant reappraisal in performance; they wear out with familiarity. The world of the Abbé Prévost — France around 1720 — was a harsh, unregulated, egocentric one where the nobility had enormous advantages; this was probably one of the reasons why Puccini found the story attractive in the first place. He updated it to the second half of the eighteenth century, perhaps hoping to bring it closer to home without sacrificing the ambience of social inequality that enabled Geronte to have Manon arrested as a prostitute. Tonight's production, set in France before, during and after World War II, finds another period that is viable in political, functional and emotional terms while being, for us, much closer to home again. As des Grieux tries, with increasing desperation to make his relationship with Manon conform with his inner self so the world around him, corrupted by egomania at every level refuses to remain safe. In Act I a source of delight and nourishment, by Act IV it is devastated and can offer him no shelter. The work remains predominantly his story: Manon and Geronte, united by their fetishistic materialism, are the Janus-like faces of the reality that beckons and punishes him.





THE HISTORICAL BACKGROUND

Puccini's first opera, *Le Villi,* was composed for the 1884 Sonzogno operatic competition, but did not win, perhaps because the score was so untidy that it discouraged the judges. However, the work attracted the support of Arrigo Boito (composer of *Mefistofele*) and was eventually performed with success. Puccini, confirmed in his reluctance to follow five former generations of Puccinis as organist and choirmaster in Lucca, was commissioned to write a second opera by Ricordi, the publisher dominating the Italian market. Puccini's mother died in the same year. Shortly afterwards he created a scandal by setting up house with a married woman, thus losing his family's financial backing and virtually exiling himself from his home town. Living on a small allowance from Ricordi, he worked for five years on *Edgar,* a highly coloured historical fantasy based on a play by Musset. *Edgar* failed when at last it reached the stage.

The 31-year-old Puccini was now in difficulty, with a child and stepchild to support, and Ricordi's shareholders pressing for his stipend to be withdrawn. Giulio Ricordi, head of the firm defended him, offering to pay the shareholders out of his own pocket if Puccini's next opera did not succeed. He must have been remarkably clearsighted. Around this time he wrote to Puccini, who was living in Milan in lodgings that grew progressively cheaper: 'We will not fail. Stop worrying, get to work, look for a good subject and a good poet'.

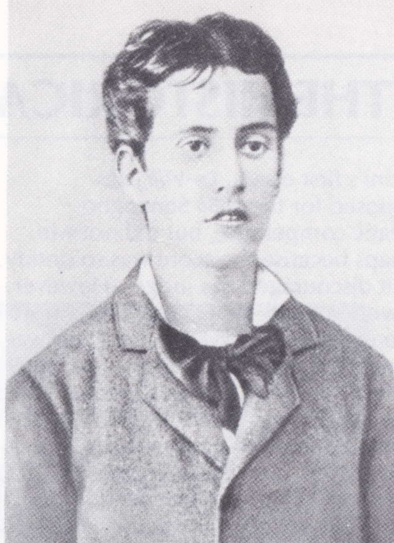
Manon Lescaut had attracted Puccini's attention in 1884, when Massenet's opera *Manon* was an international hit. It seems likely that he looked at a vocal score at this time, though some writers dispute it. In 1889 he read the novel and decided to set it, though he toyed with other subjects suggested by Ricordi, rejecting one of them in the revealing words; 'How can one compose something that one does not feel *entirely*?' He believed strongly in the character of the heroine: perhaps she reminded him of his mistress Elvira, or perhaps of himself. There is a moment in Act II where Manon says, 'Madrigals, dancing and, well, music, are fine things; only they bore me'. No such words appear in the novel by the Abbé Prévost. Is this the voice of Elvira, who liked shops better than operas and who was, in the words of her friend Gilda Dalla Rizza, 'always around and always absent'. Or is it the voice of Puccini himself, a reluctant, depressed composer who preferred real life in the form of drinking, chasing women and shooting wildfowl?

Ricordi first engaged the composer/writer Ruggiero Leoncavallo as librettist, but Puccini did not like the treatment he produced. Previously easygoing about the texts he worked on, he was now beginning to assert himself in this respect like Mozart or Verdi. His scoring was to prove more interventionist too: *Manon Lescaut* is the first of his works to carry metronome markings and to borrow from Verdi the insistent dynamic instruction *pppp* (*pianissississimo*: very very very quiet). He approached the next librettist himself: it was the playwright Marco Praga, who had never written a libretto before and who invited the poet Domenico Oliva to help with the versification . Oliva was to be responsible, at Puccini's prompting, for the remarkable and original roll call of the women prisoners in Act III.

Praga and Oliva had finished work by summer 1890, and Puccini rented a chalet near the Swiss border and began to write. He remained there for the rest of the year, then for most of 1891 lived alone in Lucca while Elvira and the children stayed in Florence to avoid confrontations with his family. In September, Puccini and Elvira moved to the village of Torre del Lago where they were to remain in relative domestic peace for many years.

The changes that he kept requesting for the text offended first Praga, then Oliva. Ricordi, participating closely in the work, was equally demanding, and eventually asked the playwright Giuseppe Giacosa for his advice, hoping he would collaborate. Giacosa sidestepped this but brought in another playwright, Luigi Illica, who after some complications took charge of the libretto. In the end, Giacosa historical joined in as well, thus completing the team that was to produce *La Bohème, Tosca* and *Madama Butterfly*. The working method they evolved is beautifully recalled by Illica in the obituary notice he wrote for Giacosa in 1906: 'Those sessions of ours! ... Real battles in which there and then entire acts were torn to pieces, scene after scene sacrificed, ideas abjured which only a moment ago had seemed bright and beautiful; thus was destroyed in a minute the work of long and painful months. Giacosa, Puccini, Giulio Ricordi and I — we were a quartet because Giulio Ricordi, who was presumed to preside, would always leave his presidential chair and descend into our semicircle which was extremely narrow (two metres in circumference and rendered more narrow still and more close and uncomfortable by the mighty person of Giacosa), to become one of the most obstinate and most vigorous belligerents...Giacosa was for us the equilibrium, in dark moments he was the sun, on stormy days the rainbow...In that uproar of voices expressing different views and conceptions, Giacosa's voice was the delightful, persuasive song of the nightingale...And Puccini? After each session he had to run to the manicurist to have his finger-nails attended to: he had bitten them off, down to the bone!'

Puccini became gradually more concerned with distinguishing his *Manon* from Massenet' s. In one letter an Act II is mentioned, showing Manon and des Grieux living happily together before the intervention of Geronte: this was scrapped in 1891 because of its Massenet echoes, leaving the hiatus whereby Manon runs off with des Grieux at the



Puccini in boyhood.

end of Act I only to appear in Geronte's apartments at the opening of Act II.

Ricordi's role went far beyond what would normally be expected of a publisher. Himself a minor poet and composer, he had been the confidant of Verdi and now transferred his experience to working with Puccini, who once described him as 'the only person who inspires me with trust, and to whom I can confide all that is going through my mind'. Throughout the long process of reworking *Manon Lescaut,* he bombarded the composer with suggestions, some shrewd, some irritating. Here is a typiccal piece of advice about Act III: 'How can one permit a young man to kiss a condemned woman, and in front of the commander, the soldiers, and the entire populace? This offends common sense. How about this: Manon marches slowly with the others while des Grieux begs her: "I have obtained permission"; then, half crying, half speaking:" Manon, Manon, I follow you'! 'Manon turns, she falls to her knees, she lifts her arms to heaven in a gesture of joy and gratitude. Des Grieux runs towards Manon and the curtain falls. It's not so wonderful. No! But it is more believable. Consider it...



Manon Lescaut was finished in 1892, and was seen for the first time in Turin in February 1893, in a performance carefully organized and promoted by Ricordi. Milan, which Puccini would have preferred, was avoided because *Edgar* had failed there. The first Manon had to be a Turin soprano, Cesira Ferrani. Puccini worried that the principals' voices would not be heard above the orchestra, but he must have been pleased with her, because she became the first Mimi in *La Bohème*. His writing demanded a kind of voice not widely available, then or now: big enough to ride an almost Wagnerian orchestra yet supple, graceful and expressive, with pinpoint accuracy to deal with chromatic passages and rhythmically surprising cues.

There were thirty curtain calls at the first night. The reviews were enthusiastic, and within the year *Manon Lescaut* was being performed throughout Italy and abroad. It reached London in 1894, prompting the young George Bernard Shaw, music critic on *The World,* to observe that 'Puccini looks to me more like the heir of Verdi than any of his rivals'. Ricordi had reason to agree. *Manon Lescaut* was the first of a series of spectacular returns on his investment.



Costume Designs by Patricia Boulter



ROSINA ACT I.



FIGARO

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Fiona Nangle
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Tony Byrne
John Carney
Tom Carney
Robert Crowe
Neil Stephen Foster
Barry Hodkinson
Jonathan Hollows
Sean Kelly
Gerard Murphy
Vincent McDonald
James Nelson
Noel O'Callaghan
Andrew Percival
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Martina Austin
Dearbhla Walsh
Derval Sheridan
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Susan Scott
Deborah Davies
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Fiona McAuslan
Anita Vedres

2ND VIOLINS
Catherine Briscoe
Mary Wheatley
Carlos Assa Munt
Rosalind Brown
Paul Fanning
Eleanor McEvoy

VIOLAS
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Margaret Adams
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BASS CLARINET
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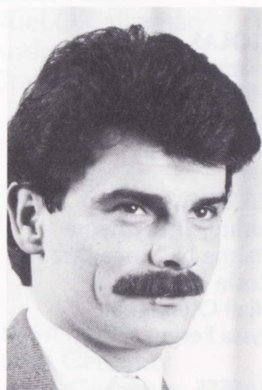
CELESTE
Ethne Tinney

KENNETH RICHARDSON – Artistic Director



Born in Stirling; studied St. Andrews University. Following a management training course in industry he worked in the Planning Department of Scottish Opera before his appointment as Opera Company Manager at the Royal Opera House in 1987. Has been closely involved in a number of initiatives including the Royal Opera's first open air concert in Great Britain and the setting up of The Garden Venture which promotes the writing of new operas by young composers. In June 1990 he was appointed General Manager of the Royal Opera where his work includes the coordination of the company's television and recording projects, its overseas touring and other activities which broaden the base of its activities. His initiative of the highly successful *West Side Story* singalong at the 1990 RTE Proms this summer was his debut as DGOS Artistic Director. This is his second DGOS season.

DAVID COLLOPY – Administrator



Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a poisition he held for five years. After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered twenty-seven of the Society's opera productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.

JONATHAN WEBB – Head of Music



British conductor recently appointed Head of Music of Dublin Grand Opera where he has been Chorus Master since September 1988 and assistant conductor to Janos Furst *(Don Giovanni)* and Roderick Brydon *(Norma)*. Graduated from the University of Manchester in 1985 and conducted Alan Ridout's *Angelo* for Kent Opera and the West End production of *West Side Story* in that same year. Recent engagements include Sondheim's *Company* at RADA in London and *Soldier's Tale, The Rape of Lucretia* and *Falstaff* for Opera Theatre Company in Ireland. He was Chorus Master for the Wexford Festival Opera in 1989 and 1990. Earlier this year he recorded an orchestral concert with RTECO for RTE radio. Also in 1991 he will conduct Balfe's *The Rose of Castile* for WFO, a gala concert to celebrate the 50th anniversary of the DGOS and *Le nozze de Figaro* in the winter season.

STEFANO ALGIERI – des Grieux

Born in Hoboken, New Jersey, Stefano Algieri is a graduate of the Manhattan School of Music in New York. Since his debut as Radames 6 years ago in Syracuse, New York, the young tenor has gone on to sing the roles of *Don Carlo, Manrico, Riccardo, Radames, Don Albaro, Cavaradossi, Dick Johnson, Boris* in New York, Paris, Berlin, Toronto, Los Angeles, Lisbon and in November 1992 will make his Vienna Staatsoper debut. Mr Algieri was heard for the first time in Dublin as Don José in the DGOS production of *Carmen* in 1989.



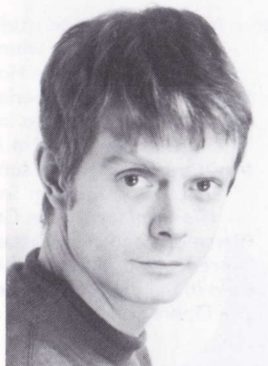
ROBERT CROWE – Dancing Master

Born in Scotland, educated in the UK and Southern Africa, he graduated BSc Hons in 1970. Although he read engineering at University in the Transvaal he returned to study music at the Guildhall School of Music and Drama London. In 1979 he joined D'Oyly Carte Opera and made his professional debut at Sadler's Wells touring Australia and New Zealand with the company. In 1981 he joined Scottish Opera for five years, before returning to NAPAC Opera in Durban South Africa. Roles include Narraboth, Idomeneo, Turiddu, Andrea Chénier, Arnoldo in *William Tell* and many concert performances at the Royal Festival Hall the Barbican and other major venues throughout the UK. Robert studies with Neilson Taylor and Edwardo Asquez.



STEPHEN DALDRY – Director

Artistic Director of London's Gate Theatre.



RICK FISHER – Lighting Designer



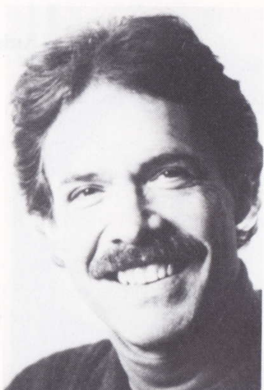
Originally from the US, Rick has worked in British Theatre for 14 years. Recent work includes *Some Americans Abroad* (Lincoln Centre NYC and RSC); *A Walk In The Woods* (Comedy); *The Marshalling Yard, Fatherland* (Bush Theatre); *Mrs Vershinin* (Riverside Studios/Old Transport Museum, Glasgow/Hamburg); *Serious Money* (Royal Court/Wyndhams/Broadway); *The Bacchae* (Shared Experience); *Peer Gynt* (National Theatre); *Mayra* (Old Vic); *Sara, The Doctor of Honour* and *Hamlet* (Cheek By Jowl); *Hidden Laughter* (Vauderville): *Temptation, Restoration and Two Shakespearean Actors* (RCS); *Death and The King's Horseman* (Royal Exchange, Manchester); *Betrayal* (Almeida); *Twelfth Night* (Peter Hall Company). Opera includes *Peter Grimes* (Opera North), *A Midsummer's Night's Dream* (Opera London)and three seasons for Musica Nel Chiostro Batignano, Italy.

MARCO GUIDARINI – Conductor



Born in Genoa; studied conducting with Mario Gusella, obtaining the best diploma at the International Advanced Music Courses of the Academy of Pescara. After his first symphonic concerts in Italy, he was invited by John Eliot Gardiner to become his assistant at the Opéra de Lyon, where he made his operatic debut in 1986 conducting Verdi's *Falstaff.* With the same company he conducted Rossini's *Comte Ory* (performances in Lyon, Annecy, St. Etienne). Made his debut at the Wexford Festival in 1988 conducting Mercadante's *Elisa e Claudio,* which he also conducted at the Queen Elizabeth Hall, London and returned to Wexford to conduct Mozart's *Mitridate, Re di Ponto* in 1989. In 1989/90 he conducted *Il barbiere de Siviglia* for Opera North, *Madama Butterfly* in Dublin and the Rossini *Petite Messe Solonelle* at the Leeds Festival. In 1990/91, he was asked at short notice to open the season for the English National Opera with *Tosca* which he conducted for the first time. There followed concerts with the RAI in Rome and *Le Nozze di Figaro* for the Welsh National Opera. In 1991 he conducts *La Bohème* for Scottish Opera.

TOM HAENEN – Geronte



Born in Amsterdam and studied at the Conservatoire there. He was a prize winner in the international competitions at s'Hertogenbosch in Holland and Rio de Janeiro. He made his debut with the Netherlands Opera as Don Alfonso in *Cosi Fan Tutte.* Subsequent roles included the General in Prokofiev's *The Gambler,* Arkel in *Pelléas et Mélisande* and Ferrando in *Il trovatore.* Roles he has sung more recently include Osmin in *Die Entführung aus dem Serail* for Opera North, Leporello in *Don Giovanni* for Dublin Grand Opera, Sparafucile in *Rigoletto* in Barcelona and Don Cassandra in Mozart's *La finta semplice.* The current season has seen him at the Netherlands Opera as Tom in *Ballo in maschera,* a role he will also sing for the Dutch Company Opera Forum. He has appeared at the Spoleto, Israel and Las Palmas Festivals.



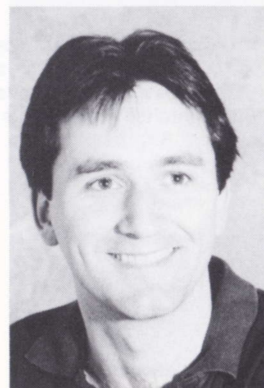
PAUL HARRHY – Edmondo

Born in South Wales, studied at the Guildhall School of Music and Drama where he won the BP Opera and Boise Foundation Scholarships. Made his professional debut with Opera 80 as Alfredo, returning the following season to sing Tom Rakewell. With English National Opera has performed as The High Priest in Philip Glass' *Akhnaten*, Valzacchi *(Der Rosenkavalier)* and Janek *(The Makropoulos Case)*; for Scottish Opera Pedrillo, Mime, The Novice and Rememdado; for Opera North Tom Rakewell and Truffaldino. In 1988 made his debut with the Almeida Festival in Wolpe's *Anna Blume* and *Street Music* and sang Stump in the world premiere of John Casken's *Golem*. In 1989 he made his debut with Wexford Festival Opera singing Bracy in Marschner's *Der Templer und die Jüdin* and Marzio *(Mitridate)*. In 1990 he sang his first Mime with the CBTO. Plans include Pedrillo with Opera 80 and Truffaldino in Tel Aviv. This is his DGOS debut.



KEVIN KNIGHT – Assistant Director

Trained as a designer at the Central School of Art and Design. Design credits include West End productions of *Siegfried Sassoon* with Peter Barkworth; *A Very Private Diary* with Victor Spinettii; *The Eight O'Clock Muse* with Edward Petherbridge and Arnozo Weskers *The Kitchen*. His rep productions include *Godspell, Noises Off, Daisy Pulls It Off* and *Brighton Beach Memories*. Assistant Designer on Peter Hall's *Merchant of Venice* and the West End production of *The Woman in Black*. As an Assistant Director at the Gate Theatre, London, productions include *Jerker, Democracy* and *Dear Elena Sergeevna* also assistant on *The Red Circle, The Little Chair, Putting a Bit of Stick About* and *Facing The Dangers*. He directed a workshop production of *Pin Money Opera* for Raines Plough in London.



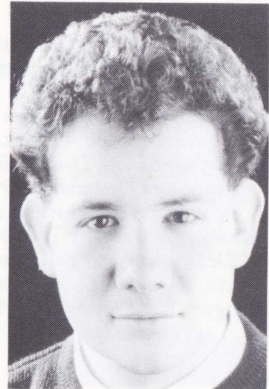
TIMOTHY LOLE – Repetiteur

Born in Chatfort St. Peter; studied at Trinity College, Cambridge where he was Organ Scholar, the Royal College of Music and the National Opera Studio. He has worked as chorus master for the Valle D'Itria Festival in Martina Franca, for the Rorne Radio Chamber Choir and in Sicily for the Orchestra Sinfonica de Sicilia. He is a regular guest member of the music staff at the Royal Opera House, Covent Garden and during the last two seasons has worked on several productions as repetiteur, prompter and off-stage conductor. In January he conducted the last cycle of Wagner's *Ring Saga* for City of Birmingham Touring Opera. In May he will be conducting a new opera for The Garden Venture and in August he joins Scottish Opera as a staff conductor.



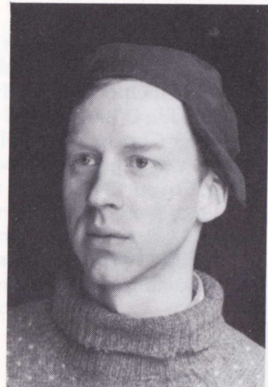
FRANCES McCAFFERTY - Singer

Acclaimed as one of Scotland's finest singers, her career has been established in oratorio. She is however no stranger to the operatic stage: her recent performance as Sesto in Mozart's *La Clemenza di Tito* ".....dominated the performance." Her recording of Sullivan's *Ivanhoe* received a Gramaphone Society Award in the Opera section. The versatility of her repertoire has been demonstrated by her performances as Anita in *West Side Story* which she gave throughout Scotland with the Scottish Chamber Orchestra, and at the RTE Proms in Dublin last year. Following her debut at the Edinburgh International Festival with the Scottish Chamber Orchestra she was invited to return last year to sing in a performance of Bach's *Mass in B Minor,* and will again return this year to sing the same work. She returns to Dublin in October for a DGOS concert.



PAUL McNAMARA - Sergeant/Innkeeper

From Limerick, he is an honours graduate in music at UCC. He has studied singing with Maeve Coughlan, Paul Deegan and Laura Sarti. Shortly after he moved to Dublin in 1988 he took up his first professional operatic role; the benighted swain Nanni of Haydn's *L'Infedelta Delusa* in the Opera Theatre Company tour, abbey revival and subsequent television production for RTE. Since then he has also worked with the Wexford Festival Opera and DGOS Recent performances include Handel's *Messiah*; Haydn's *Creation* and a recital of lieder by Mendelssohn and Loewe for RTE radio. Future engagements include Gugliemo *Cosi fan Tutte* for Young Dublin Opera; Haydn's *Nelson Mass* at the RHK and recitals in Cork, Dublin and Belfast with programmes including Irish premiers of works by Mawby and Weir. In September he moves to London to take up a scholarship at the Opera School of the Royal College of Music.



IAN MacNEIL - Designer

Ian MacNeil trained at Croydon School of Art. He has designed in London, New York and Edinburgh and numerous Regional Theatres in England. Most recent work includes *La Clemenza di Tito* (Guildhall School) and *Purgatory* and *Pioneers in Ingolstadt* at the Gate Theatre, London.



JAMES NELSON – Lamplighter
From Sligo, he is a BA, BMus (Hons) graduate from UCD He left his post in the RTE Chamber Choir in 1989 to go to London to study with David Harper. He was part of the Mayer-Lismann opera workshop at the Royal Opera House, Covent Garden, where he studied and performed many of the great tenor roles. He now tours with the London based group 'Opera Brava'. Outside of this commitment, he has an extremely busy schedule of oratorio and concert work throughout England and Ireland. Recent operatic roles include Pedrillo *(Seraglio)*, Goro *(Butterfly)*, Basilio and Curzio *(Figaro)*, Remus *(Treemonisha)*, Albert *(Albert Herring)*, Beepe *(Rita)*, Sio El Kar *(Desert Song)* and others. Forthcoming engagements include *Goro* and *Albert* again, Julian in Charpentier's *Louise* and extensive oratorio and concert work.



PAUL PARFITT – Lescaut
Born in Lancashire; studied at Durham University and Guildhall School of Music. Upon leaving the Guildhall he joined the Glyndebourne Chorus. Roles include Alfonso and Don Pasquale with Pavilion Opera; Abott *Curlew River* at the Camden Festival, Haly *Italian Girl in Algiers* and Silvano *Masked Ball* for Opera 80. He sang in four productions for New Sadler's Wells Opera. For ONI he sang *Masetto* and for Opera Theatre Company Junius in *The Rape of Lucretia* and most recently Ford in *Falstaff*. Sang Bill Bobstay *HMS Pinafore* , Samuel *Pirates of Penzance* and Pish Tush *Mikado* for D'Oyly Carte in Britain and California.



ALISON PEARCE – Manon Lescaut
One of the United Kingdom's most distinguished and sought-after soprano soloists in oratorio, opera and recital work. She sings with many choral societies and music clubs across the United Kingdom, and also enjoys a highly successful international career. She appears frequently with Britain's leading orchestras, as well as being heard regularly in oratorio and lieder recitals on BBC Radio 3. She has been soloist in world premiers by contemporary composers Alun Hoddinott and Dominic Muldowney, and in John McCabe's *Music Empire,* which was first performed by the Halle Orchestra and televised by Granada. Alison has also starred in many of the major operatic prima donna roles including those in *La Traviata, I Lombardi, Nabucco, L'elisir d'amore, Lucia di Lammermoor* and *Les pêcheurs de perles*. Plans include *Four Last Songs* in London, Mozart *Requiem* in the Netherlands and Bach *Christmas Oratoria* in Spain. This is her DGOS debut.

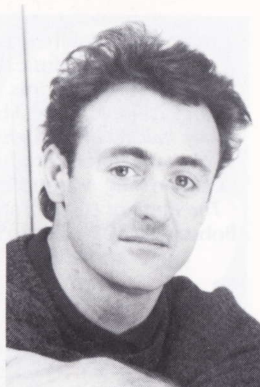
TIM SYKES – Assistant Designer

Trained at Croydon School of Art. He has designed *Picnic* for the Gate Theatre, Notting Hill and *Cabaret* for the Swan Youth Theatre. He has also worked as an assistant in *Everyman* in Cheltenham, the London Festival and The Gate.



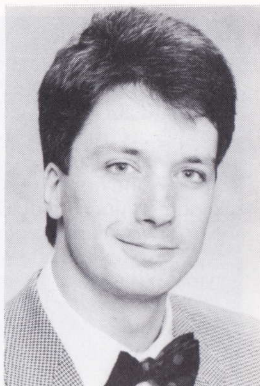
SEAN WALSH – Movement Director

Trained at London School of Contemporary Dance — invited to study on fourth year intensive course and member of Performance Group. Invited to attend the International Summer School for Choreograhy and Composers under the direction of Christopher Bruce. Artistic Director of Extemporary Dance Theatre. His works include *The Rise and Fall of Mahagonny* at Maggio Musicale in Florence; *A Flaming Desire* for Extemporary Dance based on the Faust legend; *Un re in ascolto* at the Royal Opera House, Covent Garden and Bastille Opera, Paris; *Godspell* for Mercury Theatre Colchester; *Eugene Onegin* at English National Opera; *Iolanthe* for Scottish Opera and *West Side Story* at Salt's Mill Saltaire Bradford. This is his DGOS debut.



GRAHAM WEBBER – Captain

Fourth season with the DGOS. Trained with Patrick McGuigan at the Royal Northern College of Music and Jeff Neilson Taylor at the Royal Scottish Academy of Music and Drama Opera School. Recently appeared as the Count in *The Marriage of Figaro* for British Youth Opera. Has entertained on the QE2 for their opera tour.



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C Befan
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R Hanrahan
J O'Farrell
M Troy

DGOS PRODUCTIONS 1941-1991

Dates indicate the first and most recent DGOS productions

Salvatore Allegra
Ave Maria 1959
Medico Suo Malgrado 1962

Michael W Balfe
The Bohemian Girl 1943

Ludwig van Beethoven
Fidelio 1954, 1980

Vincenzo Bellini
La sonnambula 1960, 1963
Norma 1955, 1989
I Puritani 1975

Benjamin Britten
Peter Grimes 1990

Georges Bizet
Carmen 1941, 1989
Les pêcheurs de perles 1964, 1987

Gustave Charpentier
Louise 1979

Francesco Cilea
Adriana Lecouvreur 1967, 1980

Domenico Cimarosa
Il matrimonio segreto 1961

Claude Debussy
Pelléas et Mélisande 1948

Gaetano Donizetti
Don Pasquale 1952, 1987
L'elisir d'amore 1958, 1987
La favorita 1942, 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955, 1984

Friedrich von Flotow
Martha 1982

Umberto Giordano
Andrea Chénier 1957, 1983
Fedora 1959

Christoph W Gluck
Orfeo ed Euridice 1960, 1986

Charles F Gounod
Faust 1941, 1980
Roméo et Juliette 1945

George F Handel
Messiah 1942

Engelbert Humperdinck
Hansel and Gretel 1942, 1982

Leoš Janáček
Jenufa 1973

Ruggiero Leoncavallo
I Pagliacci 1941, 1973

Pietro Mascagni
L'amico Fritz 1952
Cavalleria rusticana 1941, 1973

Jules Massenet
Manon 1952, 1980
Werther 1967, 1977

Wolfgang Amadè Mozart
Cosí fan tutte 1950, 1984
Don Giovanni 1943, 1990
Idomeneo 1956
Il Seraglio 1949, 1964
Le nozze di Figaro 1942, 1973
The Magic Flute 1990

Jacques Offenbach
Tales of Hoffmann 1944, 1979

Amilcare Ponchielli
La Gioconda 1944, 1984

Giacomo Puccini
La Bohème 1941, 1987
Gianni Schicchi 1962
Madama Butterfly 1942, 1990
Manon Lescaut 1958, 1991
Suor Angelica 1962
Tosca 1941, 1990
Turandot 1957, 1986

Licinio Refice
Cecilia 1954

Gioachino Rossini
Il barbiere di Siviglia 1942, 1991
La Cenerentola 1972, 1979
L'Italiana in Algeri 1978

Camille Saint-Saëns
Samson and Delilah 1942, 1979

Bedřich Smetana
The Bartered Bride 1953, 1976

Johann Strauss
Die Fledermaus 1962, 1984
Der Zigeunerbaron 1964

Richard Strauss
Der Rosenkavalier 1964, 1984

Ambroise Thomas
Mignon 1966, 1975

Peter I Tchaikovsky
Eugene Onegin 1969, 1985
The Queen of Spades 1972

Giuseppe Verdi
Aida 1942, 1984
Un ballo in maschera 1949, 1981
Don Carlo 1950, 1985
Ernani 1965, 1976
Falstaff 1960, 1977
La forza del destino 1951, 1973
Macbeth 1963, 1985
Nabucco 1962, 1986
Otello 1946, 1981
Rigoletto 1941, 1987
Simon Boccanegra 1956, 1974
La traviata 1941, 1989
Il trovatore 1941, 1988

Gerard Victory
Music Hath Mischief 1968

Richard Wagner
The Flying Dutchman 1946, 1964
Lohengrin 1971, 1983
Tannhäuser 1943, 1977
Tristan und Isolde 1953, 1964
Die Walküre 1956

Ermanno Wolf-Ferrari
Il segreto di Susanna 1956

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Budds Eithne Mrs
Burke Patrick M Mr
Burke Adrian Mr
Burke Joanna Ms
Burnell A W Mr
Butler Tom Mr
Byrne Eileen Miss
Byrne Seamus Mr
Byrne J J Mr
Byrne Ena Miss
Byrne James Mr
Byrne Denis J Mr
Byrne Margaret Mrs
Byrne Isolde Mrs
Byrne John Mr
Byrne Joyce Mrs
Byrne Geraldine Ms

Cahalane Seamus F Dr
Cahill Harry Mr
Cahill Jeanne P Mrs
Cahillane Dermot Mr
Callaghan Brendan Dr
Callanan Fionnbar Mr
Campbell Alan Mr
Campbell Julie Mrs
Campbell Patrick J Mr
Canning Liam Mr
Carey P & E Mr & Mrs
Carney Claire P Dr
Carney Valentine P Mr
Carolan Adrienne Miss
Carroll Mella Miss Justice
Carroll William L Mr
Casey Mary Ms
Casey Peter Mr
Casey Francis A Mr
Cassidy Patrick Mr
Chalker Robert P Mr
Chapman David L Mr
Charles Gabriel Rev
Clancy Declan Mr
Clarke Maurice Mr
Clarke Teresa Ms
Clarke Ita Miss
Clarke Mairead Mrs
Clarke Jane Louise Ms
Clarkin Kathryn Ms
Clarkson W J Mr

Coates Deirdre Miss
Coffey Mary Mrs
Coffey Mary Miss
Coghlan T M Dr
Coleman George W Mr
Colfer Patrick G Mr
Colligan Letitia Mrs
Collins Maurice Dr
Collins Alan Mr
Condon Stephanie Mrs
Condon Frank Mr
Condron Monica Miss
Conheady Bried Ms
Conlon Peter J Dr
Conlon Raymond G Mr
Connaughton Brigid Ms
Connell Desmond The Most Rev
Connolly James P Mr
Connolly Anne Mrs
Connolly Frances Mrs
Connolly SC Patrick Mr
Connolly Diana Mrs
Conway Jim Mr
Corbett Liam Mr
Corcoran Breda Miss
Corr Niall Mr
Corrigan Sean P Mr
Cosgrave M D Mr
Costelloe Patrick M Mr
Cotter Patrick Mr
Coughlan Brona Ms
Coughlan Joan Mrs
Cowan John Mr
Coyle Mary Mrs
Coyle John Mrs
Craig Kitty Mrs
Craigen Eric I B Mrs
Cranfield Patrick Brigadier General
Crawford Noel C Mr
Creedon G A Mr
Cremin Marie Miss
Cronin Hazel Mrs
Crotty Thomas P Mr
Crowley Niall Mr
Crowley Ellen Mrs
Cullagh PC Thomas Mr
Cunningham Susan M Mrs
Curneen Colm Mr
Curran Noreen Miss

Daly Angela Ms
Daly Brenda Ms
Daly Frances Mrs
Daly Ethel Mrs
Danaher J Gerard Mr
Darling Michael Dr
Davidson Norris Mr
Davies Tom Mr
Davitt Cahir F Mr
Davitt Grainne Mrs
Dawson Catherine Mrs
Dawson Mary Mrs
Deacon Carolyn Miss
Delany Martin J Mr
Delany Elizabeth P Miss
Dempsey Kingsley J Mr
Dennis Richard Mr
Dennis H B Mr
Devaney Mary Mrs
Dewees Susan Ms
Dillon Anne Mrs
Dillon, FCA Aidan Mr
Dillon Clodagh Mrs
Dixon Paul McA Mr
Dodd Eileen Ms
Doherty Seamus Mr
Dolan John Mr
Dolan Ann E Mrs
Donnelly Keara Miss
Donnelly D Mr
Donnelly Frank Mr
Donnelly James A Mr
Donnelly Marian Miss
Doody Madaline Ms
Dooley Enda Dr
Dooley Joan Mrs
Doolin Denis J Mr
Dowling Jim Mr
Dowling Simon P Mr
Downes, Desmond V Mr
Doyle Angela M Ms
Doyle Brian A Mr
Doyle Vincent Dr
Doyle Milo Mr
Doyle Mary Ms
Doyle Seamus Mr
Doyle Stella Ms
Drumgoole Noel Mr
Dufficy Vincent Mr
Duffy Thomas J Mr
Duffy Brendan Mr
Duggan Carmel Mrs
Duggan Patrick A Mr
Duggan Frank Mr
Dunleavy Patrick Mr
Dunn Edwina Ms
Dunne V Dr
Dyas Margaret Mrs

Earley William Mr
Ebbs Norman Mr
Ecock Frank Mr
Egan, BDS Frank Mr
Eggers Gertrude Mrs
Elliott Maurice Mr
Esco R. Mr
Esses Clement Mr
Evans F B Mr

Fagan Patrick Mr
Fagan Mary A Miss
Fanning Sheila Mrs
Farquharson Robert Mr
Farrelly Matt Mr
Farren Conor Mr
Fawsitt Carol Mrs
Fay Desmond J Mr
Feeney Patrick Mr
Feighan Mary Ms
Fennelly Maeobhaine Mrs
Fennelly John Mr
Fielding John F Dr
Finegan Grace Mrs
Finlay Eileen Mrs
Fitzgerald John D Mr
Fitzpatrick John Mr
Fitzpatrick P Mrs
Fitzpatrick Thomas E Mr
Fleming Angela Mrs
Flood John D Mr
Flood SC Feargus Mr
Forde Cyril Mr
Fox Ian Mr
Fox Agnes Miss
Fuller R G C Dr
Fusco Dino Mr

Gaffney George Mr
Gallagher Joseph F Mr
Galvin Anne Ms
Galway-Greer Betty Miss
Garland Clare Mrs
Garvey Anne C Mrs
Gavigan Thomas P Mr
Giblin Sean Mr
Gillen Gerard Professor
Gilmore A F Mrs
Gilmore Helen Mrs
Godsil Richard Mr
Gormley Dermod Mr
Gormley Philip G Mr
Graham Joan Ms
Grant Valerie Mrs
Grant Oliver Mr
Gray Joan Mrs
Greene A T Dr
Greene Joseph Mr
Griffin Joseph Mr
Grumley Eamon W Mr
Guerin Margaret Mrs
Guinness Sarah Mrs

Haden Moira Ms
Halford Seamus Mr
Halligan Brendan Mr
Halpin Kieran Mr
Hamell Patrick Mr
Hamilton Irene Ms
Hamilton Philip Mr
Hamilton Ebba Countess
Hanahoe Ernest Mr
Hanley Carmel Ms
Hanna Michael P Mr
Hannon John C Mr
Hanratty Bernard Mr
Hardy Francis J Mr
Harkin Maura Ms
Hastings Austin F Mr
Hayes Patrick Mr
Hayes Louie Ms
Healy Sean Mr
Healy Lilian Mrs
Hearne G R Mr
Heavey Charles J Mr
Hegarty Maura Ms
Heneghan P D Mr
Heneghan Brendan Mr
Hennessy Joan Mrs
Herbert D N Mr
Hickey Declan Mr
Hickey Pamela Jean Ms
Higgins Aideen Ms
Higgins Thomas M Mr
Higgins Thomas G Mr
Higgins Niall P Mr
Hiney Noel Mr
Hobbs William T Mr
Hodkinson Barry Mr
Hodkinson Mary Ms
Hogan Maire Mrs
Hogan T M Mr
Hope D S Mr
Horgan Margaret Ms
Houlihan Michael P Mr
Howard Anthony P Mr
Howlett Thelma Mrs
Hughes Colette Ms
Hughes Jack Mr
Hughes M P Dr
Hughes Mona Ms
Hughes Christine Ms
Huhtinen Timo P Mr
Hurley Cornelius Mr
Hurley Clare Mrs
Hurley Ciara Miss
Hurley Helena Ms
Hurley Pierce J Mr
Hurley John Mr
Hurley Kathleen Miss
Hussey Celine Ms

Igoe John Mr
Irwin Kay Ms
Italiano Di Cultura Istituto

Jackson Celia Ms
Jacobs Diana J Ms
Jamieson Diana B Ms
Jennings Annabelle Ms
Jennings Breda Ms
Johnson Harold Mr
Johnston Valerie H Ms
Jones L Ms
Jordan Valerie Mrs
Joyce Michael Mr

Kane Geraldine Ms
Kane, MRCVS K W S Mr
Kavanagh Pauline Ms
Kavanagh Noel Mr
Kavanagh Priscilla Ms
Keane Frank A Mr
Keane Max Mr
Keane Michael Mr
Kearney Anne Mrs
Kearney Brian Mr
Keegan Vincent Mr
Keelan Patrick Dr
Keenan Patrick O'Donnell Mr
Kehily Sheila Ms
Kelleher Kevin D Mrs
Kellett John N Mr
Kelly Patrick J Mr
Kelly Paul A Mr
Kelly Patricia B Ms
Kelly Carol Ms
Kelly V F J Mr
Kelly Lillian Mrs
Kennan Paul Mr
Kennedy Mildred Ms
Kennedy Mary C Ms
Kennedy Bernard E Mr
Kenny Paul Mr
Kenny Charles M Mr
Kenny George B Mr
Kenny Noel P Mr
Kenny Joan M Ms
Kierans Moira Ms
Kilcoyne Patrick Mr
Killen Desmond M Mr
Kindlon T I Mr
King Ruth Dame
King Edward P. Mr
Kingston T D Mr
Kingston Paul Mr
Kinlen LLB Dermot Mr
Kirwan Rita Dr
Kirwan John Mr

Lalor Mary Mrs
Lambe Brid Ms
Larkin James E Fr
Lass David Mr
Lavelle Una Ms
Lavery F Linton Mr
Laycock Francis Mr
Leahy Sarah Ms
Leake Jack Mr
Leddin Joseph Mr
Lee Evelyn Ms
Lees Marie Ms
Lenehan James Mr
Lickey Robert Mr
Linehan T Anthony Mr
Little Judy Mrs
Little Tony Mr
Liuzzi Paul Mr
Loughran Mary Miss
Lovatt-Dolan Mary E Ms
Lovatt-Dolan Elizabeth Ms
Lucas Kenneth Mr
Lucey Mary Frances Dr
Lynch Michael Mr
Lynch Kate Ms
Lynch K Ms
Lisney & Son

Maard Eric Mr
MacCarthy Joan Ms
MacGabhann Cathal Mr
MacGinty Blaithnaid Ms
MacGowan WAL Prof
MacHale Carmel Mrs
MacInerney John F Mr
MacMahon Rosemary Mrs
MacMahon Tom Mr
MacMahon Lucy Ms
Magee Denis Mr
Magnier Paul Dr
Maguire A P Ms
Maguire Wilhelmina Dr
Maher Marie Mrs
Mahony T P Mr
Mangan David G Mr
Manning Oonagh Ms
Martin Brendan Mr
Martin Carmel Ms
Masterson James B Dr
McAleer Maeve Ms
McAlester Briege Ms
McAlester Eddie Mr
McAvinchey M G Dr
McCabe RP Dr
McCaffrey Ann Ms
McCaffrey Art Mr
McCann James Mr
McCann Frank Mr
McCartan Maura E Ms
McCarthy Frances Ms
McCarthy Peter Mr
McCarthy J R Ms
McCarthy Sheelagh Ms
McCarthy Sheila Ms
McCaughey Anne Ms
McCaw G A Mr
McCormack Philomena Ms
McCormack James J Mr
McCraig D Mr
McCrone Angela Ms
McCullagh Anne Ms
McDermott Teresa Ms
McDevitt Anne Miss
McDonnell Maureen Miss
McDowell John L Mr
McElwain John L Mr
McEntee Nolan Mary Frances Ms
McEvoy John N Mr
McFadyen Eileen Ms
McGarry John Mr
McGee James Mr
McGeough T Ms
McGeown Elizabeth Ms
McGlade Ronald C Mr
McGoey Rita Ms
McGonagle Pat Mr
McGrane Freda Mrs
McGrane Tony Mr
McGrath John G Mr
McGrath PC Seamus Mr
McGuckian Padraig Mr
McGuinn Dermot O Mr
McGuinness Kevin Mr
McGuirk Josephine Ms
McHenry Monica Ms
McKenna Patricia Ms
McKenna Glenna Ms
McKenna Doris Ms
McKeown Thomas Mr
McKinley Joseph Mr
McKone Alice Ms
McLaughlin Kyran Mr
McLaughlin George Mr
McLoughlin Kevin J Mr
McLoughlin Bernard Mr
McLoughlin Ann J Ms
McMahon David J Mr
McMurry TBH Dr
McNamara Michael Mr
McNamara Clare Ms
McNaughton Jim Mr
McNulty Sheila Ms
McSpadden James Mr
McSweeney Jerry Mr
McVerry Tony Mr
Meade Kevin Mr
Meade Philip Mr
Merrey Geoffrey M Mr
Merry Kay Ms
Millar, MICE James S Mr
Milofsky Frank Mr
Moe Helen A Mrs
Molloy Una Mrs
Molony Ronan Mr

Monaghan Paul Mr
Moore Maura Miss
Moore Paul D Mr
Moran Desmond Mr
Moran Charlotte E Ms
Moran Margaret Ms
Moran Desmond Mr
Moroney Michael Mr
Morrissey Edmond V Mr
Morris-Lynch Deirdre Ms
Mortimer Marie Ms
Moss Eileen Mrs
Moylan B A Mr
Moynihan John Mr
Mulcahy Margaret Ms
Mulcahy Helen Ms
Mulcair Pamela Ms
Mulhall Shane Mr
Mulhall Anne Ms
Munley Geraldine Ms
Murakami J Ms
Murphy David Mr
Murphy Daniel Mr
Murphy John Fr
Murphy T J Mr
Murphy Gerard Mr
Murphy William Mr
Murphy James Mr
Murphy B J Ms
Murray Austin C Mr
Murray Cathal Mr
Murray F Ms
Murray Fergus Mr
Murray Grace Ms
Murray Gerry Mr

Nagle J C Mr
Neill Mary Mrs
Neill T V Mr
New Mary Ms
Noblett Mary Kathleen Ms
Nolan Ann Ms
Nolan Brendan Mr
Nolan Dermot Mr
Nolan Frances Mrs
Nolan Marie Mrs
Norton Tom Mr
Nugent Michael Mr

Ó Broin Gearoid Mr
Ó Lonargáin Liam Mr
O'Brien Eugene Mr
O'Brien F X Dr
O'Brien Tony Mr
O'Brien Jacqueline M Miss
O'Brien J Kenneth Mr
O'Brien John W Mr
O'Byrne Patricia Mrs
O'Carroll Cora Ms
O'Ceochain Gearoid An tÁth
O'Connell Violet Ms
O'Connor P Ms
O'Connor Piaras Mr
O'Connor Vera Ms
O'Connor Bridget
O'Doherty Cathal Joseph Mr
O'Donnell John Mr
O'Donnell Andy Mr
O'Donnell D Mr
O'Donnell Mary Ms
O'Donovan Peter Mr
O'Driscoll Thomas A Mr
O'Farrell James Mr
O'Flanagan Anne Sr
O'Gorman Pauline Ms
O'Hagan Liam Mr
O'Hara Patricia Ms
O'Hara Rosalind Mrs
O'Hare Anne Ms
O'Keeffe Angela Ms
O'Leary Barbara Mrs
O'Leary Mary C Mrs
O'Leary Margaret Ms
O'Loan Patricia M. Ms
O'Loughlin-Kennedy
Katherine Ms
O'Mahony Betty Ms
O'Mahony M A Mr
O'Mahony G A Mr
O'Meara Joan Ms
O'Meara William Mr
O'Neill Ann Ms
O'Neill Desmond Mr
O'Neill Tom Mrs
O'Neill Cathy Ms
O'Quigley John Mr
O'Regan John D Mr
O'Reilly Libby Ms
O'Reilly Marie Ms
O'Riada Padraic Mr
O'Riordan Eamonn Mr
O'Shaughnessy Michael Mr
O'Shea Mary Ms
O'Sullivan Dermot Mr
O'Sullivan Patrick G Mr
O'Sullivan Mary Ms

Palmer Marion Ms
Parlon Patrick Mr
Pearse Geraldine M Ms
Pearson Detta Mrs
Peck John Sir
Peirce Dermot Mr
Pigot D R Mr
Pollmeier Ranka Mrs
Poole Fiona Ms
Porteous Paul Mr
Potter D J Mrs
Potter Donald J Mr
Powell Malachy Dr
Power Maire Ms
Power Laurence Anthony Mr
Prandy Margaret Ms
Prendergast J F K Mr
Prenderville David Mr
Pyper Gordon Mr

Quigley J A Mr
Quigley Kathleen Ms
Quinn Pearl Ms
Quinn Richard Dr

Rapple Josephine Ms
Read P I Mr
Redmond Maire Ms
Reihill Ann Ms
Rennison H H Mr
Reynolds Brid Ms
Robinson, FRCSI Derek Dr
Roche Eilis Ms
Roche Frank Mr
Roe Teresa Mrs
Rooney Ivor Mr
Rountree John Dr
Rowley Maureen Ms
Ruane James J Dr
Ryan Elizabeth Miss
Ryan Desmond M Mr
Ryan Maura Ms
Ryan Michael A Mr
Ryan Richie Mr
Ryan Justice P Noel Mr
Ryan Sean Mr & Mrs

Savage Noel Mr
Savage Ann Ms
Scallan S P Mr
Scanlan J O Professor
Scannell Timothy Mr
Schnittger Charlotte Ms
Shanik Gregor Prof
Shannon Thomas Rev
Shannon, PP Tony Rev
Sheehan John M Mr
Sheehy Jacqueline Ms
Sheridan Gerry A Mr
Sherry Mark Mr
Sherry Liam Mr
Shorey Ramah Dr
Shudell Maureen Ms
Slater Norah B Mrs
Smith Colette Dr
Smith Marie Ms
Smith Paul G Mr
Smyth Alice Ms
Smyth James J Mr
Smyth Robert Rudd Mr
Smyth James D Mr
Smyth Seamus Mr
Smyth Philip Mr
Smyth W J Mr
Smyth Elizabeth Mrs
Soese Diana Elizabeth Ms

Spellman Michael Mr
Stacey Thomas Mr
Stahl Cecilia Ms
Staveley Joan Ms
Stein Edwin J Mr
Stokes E T Ms
Stowe James Mr
Sullivan Brian Mr
Sutton Nicholas Mr

Tanham J Noel Ms
Tansey Martin Mr
Tarpey Patricia Ms
Taylor, TD Mervyn Mr
Tedders John Dr
Tempany Marie Ms
Tennyson Geraldine Ms
Tierney Pauline Ms
Tierney Martin Mr
Tighe Shay Mr
Tittel Dermot Dr
Tobin Kieran Mr
Tormay Patrick F Mr
Torsney John Mr
Towers Robert P Dr
Traynor Celine Ms
Troy E M Dr
Tuomey Laurence J Mr
Turpin James Mr
Twohig Sheila Ms
Tynan Ines Ms

Ussher Patrick Mr

Valentine Hubert Mr
Vaughan Kitty Miss
Vokach-Brodsky Helen M Dr

Wall Michael Dr
Wall Mary Ms
Wall William Mr
Wallace Lesley Mrs
Wallace Colette Ms
Walmsley J A Mr
Walsh Ann Ms
Walsh Aileen Ms
Walsh Charles Mr
Walsh Kevin Mr
Walsh Kevin Mr
Walsh Maura Ms
Walsh Niall Dr
Walsh Maureen Ms
Walsh Susan Ms
Walsh Nolie Ms
Walsh PC, Kevin G Mr
Walshe Winifride Ms
Walton Patrick Mr
Ward Vera Ms
Warren-Darley Mary Ms
Webb Elizabeth Ms
Webb Valerie Ms
Weir Margie Miss
Weston David Mr
Whateley William Mr
Whelan John A Mr
Whelehan Anne Mrs
White James Mr & Mrs
Whooley Shirley Mrs
Wickham Richard Mr
Williams Joan Mrs
Wojnar-Murdoch Doris Ms
Wood Christopher Mr
Wright J F Mr
Wynne Fiona Ms
Wynne Richard D Mr
Wyse Barry Mr

Young William A Mr

50TH ANNIVERSARY STAMP

FIRST DAY OF ISSUE



To celebrate the 50th Anniversary of the DGOS An Post are issuing a special commemorative stamp (28p) on 11th April 1991.

Designed and illustrated by Karl Uhlemann the stamp features a scene from Verdi's *La Traviata.*

The DGOS has a limited number of special first day of issue covers with stamp cancelled by An Post on the issue date.

These special covers cost £3.00 each and can be obtained after 11th April 1991 by writing to the DGOS enclosing remittance. Please send your order to Dublin Grand Opera Society, First Day of Issue Offer, John Player Building, 276-288 South Circular Road, Dublin 8.



GAIETY ENTERTAINMENTS LTD

Chairman: Gerry O'Reilly
Managing Director: Aileen Connor
General Manager: Eileen O'Reilly
House Manager: Mary Lehane
Admin. Assistant: Yvonne Sullivan
Switchboard: Isobel Boyle
Accounts: Ann Walsh
Box Office: Liz Maloney
Barry Kavanagh
Jackie McCormack
Karen Belshan
Grainne O'Grady
Box Office Supervisor: Alan McQuillan
Production Manager: Brian Power
Chief Electrician: Paul Agnew
Asst Chief Electrian: *Martin Kelleghan*
Stage Manager: George McFall
Stage Crew: Paul Grimes
Peter Boyle
Stage Door: Michael McElhinney
Billy Gaffney
Tony Early
James Fitzgerald

Bar Supervisor: Sally Keane
Cellarman: Andy Byrne
Ushers: Eddie King
Jimmy Kelly
Eric Boles
Kiosk: Marie Cornally
Bars: Joan Boles
Phyllis Rigney
May Benton
Bars/
Usher / ettes: Liz Fogarty
Marie Murphy
Maureen Rooney
Mary Vickers
Liza Mulligan
Tom Whelan
Fergal Grist
Joe Ryder
Patrick Turner
Declan McHugh
Brian Nannetti
Derek Nolan
Liam Maloney

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11am - 7 pm for advance bookings. Credit Card bookings accepted by telephone 771717. Postal bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: may be purchased at the Box Office.

CAR PARKING: We offer car parking facilities, in association with Dublin Corporation. You will receive with your tickets, a voucher for Drury Street Car Park; this enables you to use the car park for 50p, between 6pm and midnight. The Car park is closed on public holidays.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The Kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All Bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for conferences, press receptions, Fashion shows and meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

